

## ART EDUCATION IN UKRAINE IN EARLY 20<sup>TH</sup> CENTURY: EDUCATIONAL TECHNIQUES FOR NEW FORMATION ARTISTS

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**Abstract** The development of artistic education was carried out on the basis of Ukrainian culture and art, the personal significance of the traditions of art for students' art and the artistic and pedagogical approaches of teachers. The training was based on the national and cultural consciousness of the students, the complex system of artistic training of the specialist was applied, the main principles of which were systematicity, consistency, structure, clear definition of the artistic purpose, connection with social life, development of creative individuality. Following the study of the art education historic experience, the paper confirms the significance and specifics of pedagogical approaches of the 20<sup>th</sup> century art teachers (M. Boichuk, V. Krychevsky, F. Krychevsky, H. Narbut), whose figures made up a bright and unique page in the modern Ukrainian art. The essential problems covered in the paper also include the analysis of historical and philosophical issues related to the development of higher art education.

**Keywords:** *Ukrainian culture of the 20th century; Creativity; Art and pedagogical experience; Academy of Arts; M. Boychuk; Brothers Krychevsky; G. Narbut*

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### Introduction

The relevance of the research is determined by the establishment of a new educational paradigm based on humanism, cultural conformity, anthropocentrism, and personal aesthetic development. Accordingly, there emerged the need to rethink historical experience of the higher art education, which evolved in the context of well-rooted art and cultural traditions, national identification ideas, and value priorities seen in the light of sociocultural and political transformations in Ukraine over the 20<sup>th</sup> century.

The consequent hectic changes in value priorities brought art education to a hard situation: on the one hand, many former priorities were denied and conventional stereotypes were destroyed, while on the other, there was a push to implement new pedagogical concepts that were shaped under the pressure of ideological guidelines and had not been tested in practice.

Some aspects of the activities and management of art institutions and teachers were briefly outlined in the works by *O. Volinska* [1], *N. Dekermanje* [2], *O. Kovalchuk* [3], *A. Kashub-Volvach* [4-5], *Y. Kravchenko* [6], *A. Nosenko* [7], *O. Tarasenko* [8-9] and others. Researchers are beginning to explore the regional features of establishing art schools (in Central Ukraine: *O. Lagutenko* [10], in Southern Ukraine: *N. Sapak* [11], in Eastern Ukraine: *T. Panyok* [12-13], *L. Sokolyuk* [14], in Western Ukraine: *O. Golubets* [15], *R. Shmahalo* [16-17]). They provide overviews and biographical information about art teachers, evaluate their artistic and

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pedagogical activities, and identify the specific features of the educational process management in particular educational institutions.

Within the scope of our research, it is worth mentioning such authors as Lerner, F. [18], Peter C. [19], Woloszyn S. [20], Wright, A. [21], who highlight individual pages of the artistic reform in the early 20th century in European art. A summarizing work of Myroslav Shkandrij "The Ukrainian reading public in the 1920s: real, implied, and ideal" was also useful for the author, as it covers an important period of Ukrainianisation in historiographical science, reveals the circumstances that contributed to the rise of national identity in art. It was this period that contributed to the rise of avant-garde art, the emergence of modern art and pedagogical education, and a cultural surge in Ukraine, which will later be called the Shot Ukrainian Renaissance [22].

## **Experimental part**

Research methods imply the interaction of the main scientific approaches (retrospective, systematic chronological, art and cultural, personological, personality-oriented) in order to substantiate theoretical foundations of art teacher training and to study the specifics of art and pedagogical experience of Ukrainian art teachers. Historical-comparative, system-chronological, and retrospective approaches enabled to show the evolution and dynamics of historical processes that influenced the development of art-education in the early twentieth century. Art-education is analysed in the context of the general development of the key trends in both Ukrainian and Western European art from cultural perspective.

## **Results and discussion**

The events of 1917 changed the socio-political model of governance in Ukraine dramatically. The society demanded modernisation of the national educational system. An important point in understanding the principles of the art education development is the declaration of the General Secretariat and the setup of a dedicated department for arts promotion (1917), when the main tasks assigned to the development of the national art school were specified for the first time. The establishment of the new strategy contributed to the active rise in the national identity awareness, which was primarily manifested in creating new symbols and images (themes of the circle, rainbow, etc.), the use of folk designs and ornaments, elements of the ethnographic costume, household items, active development of the Ukrainian version of the Avant-guard (fortech, Monument to the Third International V. Tatlin, suprematism of K. Malevich, works of O. Bogomazov). Artistic programs of the early twentieth century had some long-term worldview outlooks aimed at new aesthetic ideals, through which the system of beliefs and values of Ukrainian society was formed.

The majority of the Ukrainian elite shaped an element of the revival of the national cultural and educational system. A series of studies are known that present the contributions of O. Bogomazov, M. Boichuk, of V. Yermilov, M. Zhuk, K. Kostandy, of Fedir and Vasyl Krychevsky, O. Kulchytska, O. Murashko, G. Narbut, O. Hvostenko-Hvostov and others who contributed to the further development of pedagogical concepts for many art institutions in Ukraine. It is fair to say that some art teachers actively influenced the establishment of art and pedagogical theory in the early 20th century. It was the time of daring experiments, avant-garde activities and advanced teaching techniques based on the national idea of educating a Ukrainian citizen and patriot and developed in the European cultural and educational context.

However, political and social conditions in the country as well as the financial crisis inhibited those aspirations for general Ukrainianisation, while the deficit of professionally trained and skilled teaching human resources, rules and regulations, as well as educational

materials did not encourage the overall popular education system reorganisation that would take national identity into account.

In their address to Ukrainian people of 22<sup>nd</sup> March 1917 and in the resolution of the Ukrainian national congress (April 1917), the Central Rada identified the key activities in the development of education and art.

In was in those times of turmoil that there emerged various views on art, its role in society, on shaping the Ukrainian educational model, on training methods and techniques. Many of them were out of the mainstream established academic education, some of them expressed conservative ideas, and at times, there was propaganda of "ars gratia artis", where the significance of school as a system or as an educational institution was rejected.

New authorities introduced the concept of differentiating professional and comprehensive training, which was later implemented in the Soviet educational system. The Minister of Education of the Ukrainian People's Republic P. Kholodny, actively supporting the idea of Ukrainian state, considered the professional skills development as the main way of education. P. Kholodny not only made the final version of syllabi, but being both a statesman and an art teacher, he created a syllabus for art as a school subject [23]. On the back of common national inspiration, P. Kholodny managed to unite within art education striving for national identification of Ukraine, its culture, art and elevated self-sacrifice ideals.

The governments of the Central Rada, Directorate and Hetman state carried out educational work with Ukrainian teachers by organising professional training courses, engaging such famous Ukrainian public and academic figures as: H. Vashchenko, P. Doroshenko, S. Vasylenko, P. Volynsky, M. Rudnytsky, S. Rusova, H. Khotkevych and others.

The activities of central and local governments aimed not only at expanding the network of educational institutions, but also on the reorganisation of these institutions and the establishment of a clear management system, which would enable prompt response to organisational issues, and would provide necessary conditions to open new educational institutions. According to the minutes of the meetings held by the committee for higher education, it may be stated that in 1919 there was an attempt to cancel all state and master's degree examinations in higher educational institutions. To be awarded with the graduation document students had to successfully pass all forms of control specified in faculty curricula, after which that faculty would issue a certificate on graduating from the higher educational institution [24].

The analysis of the historical situation, where the higher art educational system was built, enabled us to affirm that all historic and organisational changes encouraged opening of the first art educational institution, which had been long dreamt about by generations of artists and advanced intelligentsia – the Ukrainian State Academy of Arts, whose Rector was F. Krychevsky (1917–1918 and 1921–1923). Officially, the Ukrainian State Academy of Arts was opened on the 18<sup>th</sup> December 1917. The teaching staff of the Academy included, in particular, the following professors: M. Boichuk, M. Burachek, M. Zhuk, V. Krychevsky, F. Krychevsky, A. Manevici, O. Murashko, H. Narbut, and D. Shcherbakovsky.

Unlike the pre-revolutionary Russian Petersburg Academy of Arts, where students first studied in the general natural classes, and only afterwards they could join workshops by specialisations (religious, historical, genre, landscape, battle and decorative painting), the activities of the Ukrainian Academy of Arts introduced a national form of managing art education. In particular, it promoted the setup of art teachers' workshops based on their own syllabi. The whole educational process in the Academy of Arts aimed at opening up students' individual abilities, avoiding interference in their artistic ideas, but only developing their technical skills.

Despite the fact that the choice of the methods was influenced by the art education of the Academy professors, gained in different European art educational institutions (Krakow,

Munich, Paris and Petersburg), teaching was focused on studying national cultural legacy, the significance of Ukrainian art traditions for creativity and art education approaches.

The concept of the Ukrainian Academy of Arts aimed at the development of the contemporary art, and it was based on the Ukrainian national culture, historical roots of the Ukrainian icons, ancient wooden architecture, Hetman portraits, and baroque. For example, M. Boichuk based his creative method on studying Ukrainian sacred art, Vasyl Krychevsky taught to seek creative inspiration in folk designs and ornaments, while in his graphical workshop H. Narbut taught his students various fonts using the examples of Ukrainian old books printed in the 17<sup>th</sup>–18<sup>th</sup> centuries that he himself was fond of. He believed that the copying method was highly useful in learning because it trained well both kinaesthetically and visually. As a teacher, H. Narbut offered his students certain themes, but also provided them with the freedom of expression, the freedom of applying their own creative techniques using stylistic methods to reflect the material world items in their own interpretation. He required technical skills from his students without interfering with their art concept. It was not typical of H. Narbut to provide educational materials in the format of lectures. Instead, he applied visuals and personalised approach to students for clarifications. For instance, he would take his students to the history and art museums, to the archive of Kyiv-Pechersk Lavra, where they together studied the samples of printed schools. He would often work together with students in the workshop, where they could learn painting and drawing techniques directly. According to H. Narbut, the final stage in teaching graphics to students was in learning industrial printwork, therefore, he created the concept of the printing department of the Academy. Within a short period of time, owing to his motivating element in his teaching system, H. Narbut educated a number of graphic artists, who further followed his ideas [25].

The introduction of personal workshops in the Academy educational process had its advantages and disadvantages, because there was a threat of mechanical copying of the teacher's style.

Thus, from the start of the operation of the Ukrainian Academy of Arts, its aim was set – to establish such a system of professional art training where the key educational principles would be systematicity, consistency, structure, comprehensiveness, clear definition of the art goal, the relation to the social life, the development of creative personality and the application of various pedagogical approaches.

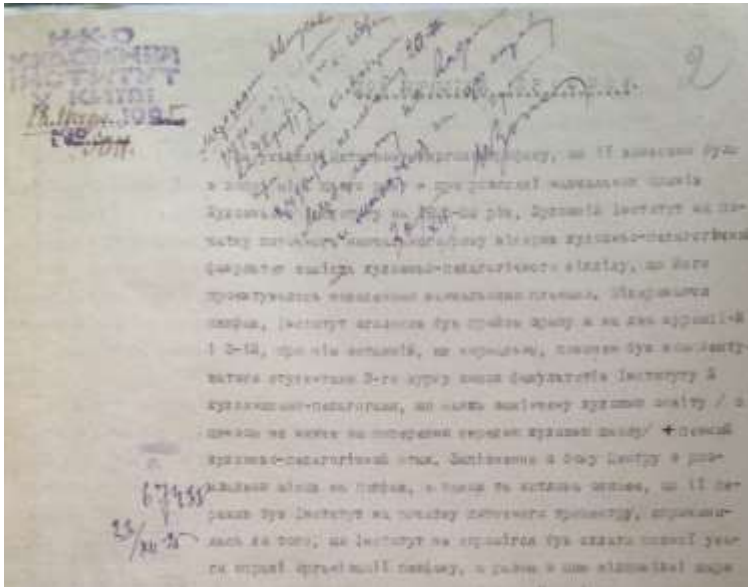
However, we should note that in the early 1920s, the issues of art, and especially art teacher training were not given sufficient attention in Soviet legal regulations. During the period under consideration, art teacher training as a field in pedagogy was underdeveloped in Ukraine, Russia and in other countries. At that time, there was no clear multi-level art and art teacher training in higher art educational institutions. Academician F. Schmit (1923) was one of the first to insist on the need to develop a technology for educating the artist of a new formation and providing them with pedagogical skills. He believed that it was necessary for the pre-service art teachers to be trained in the encyclopaedic universal knowledge that would be useful to reveal the essence of art processes, phenomena, fine art laws and, most importantly, would be used in practice. F. Schmit offered to encourage "free creativity" and a holistic teaching method [26–27].

The social demand for highly skilled teachers, particularly, art teachers, promoted the setup of pedagogical faculties in three leading art educational institutions of Ukraine – Kiev Institute of Plastic Arts (1925) (Fig. 1 and 2) [28, 29], Odessa Art Polytechnic School (1925), Kharkiv Art Polytechnic School (1929/30) (Fig. 3 and 4) [30, 31].

The task for future artists was not an easy one. On the one hand, they were supposed to teach art subjects without any abstract artistic character, as certain technical means for familiarizing with the emotional and expressive properties of lines, colours, etc. On the other hand, the task was to link art with production work experience, and as well as with the system of general knowledge taught at school. Thus, the future art teachers were to be trained not only

in aesthetics, but also in practically applicable skills. By carrying out these tasks in accordance with the proletarian ideology, artists formed both an art school and art as a whole.

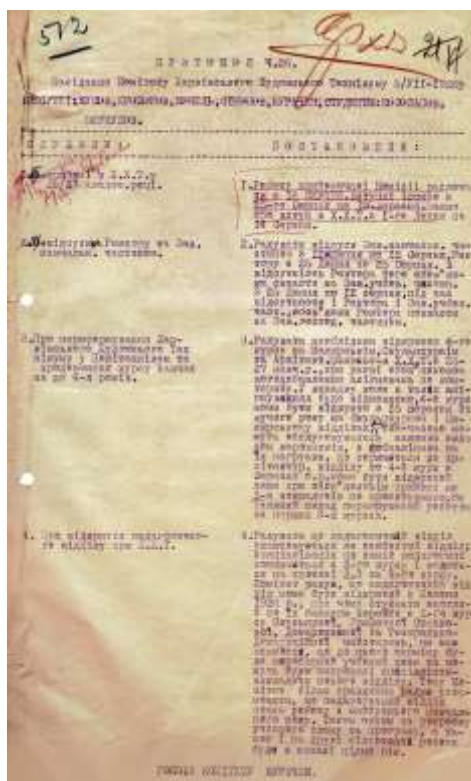
Higher education studies were compulsorily combined with production practice, regulated by legal documents. The analysis of the literary sources proved that in the academic year of 1922/23 Ukrainian State Academy of Arts was reorganised as the Kyiv Institute of Plastic Arts [32-36]. The students of this institution had their production traineeship at different facilities, which were included in the treasury of the Ukrainian fine art (interior design of Lutsk barracks, the Cooperative institute in Kyiv, etc.). During this traineeship period, students learnt to work independently, choose various techniques or technologies to create an artwork, and use professional volume-*and-space thinking*.



**Fig 1.** Memorandum on the opening of the art and pedagogical department in KHI, 1926. (Central State Archive of Higher Bodies Government and Administration of Ukraine. Fund 166. Ministry of Education of Ukraine, Inventory 6, File 463, p. 2. Ukraine, Kiev)



**Fig 2.** Classes at the art-pedagogical department.



**Fig. 3.** Meeting of the committee of the Kharkiv Art College, 1926.  
 (Central State Archive of Higher Bodies Government and Administration of Ukraine.  
 Fund 166. Ministry of Education of Ukraine, Inventory 6, File 5773, p. 17, 17 reverse. Ukraine, Kiev)

Список студентов на почетном 1929/30 году разом новоприбытия на курсах, абитуриентами та відділами							
Назва факульт.	Назва відділів	Студенти на					Всього
		I курс	II курс	III курс	IV курс	на курсі	
Архитектурний факультет							
	Всього студентів на фак.	31	35	47	46	63	222
	з них жінок	7	14	8	10	15	54
Маларський факультет	Художньо-мод. відділ	23	10	12	9	26	80
	Поліграфічний відділ	15	11	10	7	19	64
	Театр. декоратив. відділ	11	10	11	7	14	58
	Скульптурний відділ	5	-	5	3	6	19
	Всього студентів по всіх відділах	57	31	38	26	64	215
	з них жінок	16	11	14	10	14	65

**Fig. 4.** Minutes of the report of the selection committee to the XXI, 1929/30 academic year.  
 (Kharkiv Regional State Archive. Fund P-917 - Kharkiv City Department of Public Education, Kharkiv.  
 Inspectorate of Vocational Education, Inventory 1, File 194, p. 41 reverse. Ukraine, Kharkiv)

In our opinion, the driving force for opening pedagogical departments in art educational institutions was in the insufficient quality of professional training school teachers, poor knowledge of the main educational components, the lack of experience of applying a number of

pedagogical principles, the skills of methodological order of presenting and working on the material, the use of the emotional and value-based experience, which did not enable to draw students' attention to certain professional features.

The findings of the conducted archive research enable to analyse the syllabi of different workshops: monumental art and architecture by Prof. M. Boichuk, easel painting by Prof. O. Bogomazov, decorative painting by Prof. L. Kramarenko, Industrial workshop by Prof. V. Krychevsky, painting by Prof. F. Krychevsky, etc. [37].

All these syllabi were different as each professor set different artistic tasks, the programmes did not include the number of classes, allocated to a certain assignment. At the initial stage, some syllabi were inconsistent in the order of presenting the material from simple to complex. All the syllabi were narrowly specialised and oriented on the specific area of fine art taught by the professor. However, the factor that united professors in teaching was their actual work from life (nature). For instance, in F. Krychevsky's syllabus for academic year 1922/23, the first year was devoted to learning and acquiring painting techniques: water colours, oil, and tempera.

The specific feature of the workshop headed by professor M. Boichuk was in painting the objects of definite and abstract forms (from nature and imagination), making two-dimensional and three-dimensional compositions using various materials (wood, clay, bone and stone), learning the basics of composition by copying the samples of prominent masterpieces, composition characteristics, drawing, the colouring of folk tales with the focus on local traditions.

The analysis of the syllabus of the monumental art workshop headed by M. Boichuk proved that the professor believed that the key element in working with students was learning in groups. In the syllabus for the first-year students one of the main tasks was the method of "analysing own and fellow students' works" [38]. The collective and creative work in the methodology applied by M. Boichuk played an important role. Therefore, at each stage, students could show their creative abilities in searching the means, methods and techniques that would ensure the best performance of the final work.

During that work with case studies, M. Boichuk taught students to synthesise arts, technologies of using various materials. He practically demonstrated the highest level of art mastery, shared his art skills and knowledge to create a perfect piece as a team. He taught them to acquire the basics of common global culture and art, as well as aesthetic worldview. For the first time in the art pedagogical practice, M. Boichuk developed students' feeling and understanding of composition with architectural forms and planes.

M. Boichuk pedagogical activities were cognitive and practice oriented. His classes were held not only in the institute workshops, but sometimes at different art facilities, in libraries, museums, as well as excursions to sacral architecture monuments.

One of the effective methods to teach art techniques applied by M. Boichuk was copying: icons, portraits on board, folk painting, medieval work replicas, etc. The copies were made in chalk on the board, in albums and in the material of the original. While copying the original, students' task was to learn the performance techniques, but before copying photos there were other tasks – the formal analysis and schemes. The specific features of this method were in the fact that along with the formal composition features, owing to "portraying", students analysed not only the ancient masters' techniques, but also thematic, stylistic and psychological elements of the artwork. Not being limited to simple copying a geometric scheme and explaining the stages of work on an art piece to students, M. Boichuk required a reconstruction of technological stages, practicing and refining techniques to achieve the expected level [39]. Thus, via engaging students in examining and copying sacred architectural monuments, the professor shaped their emotional attitude to work, taught them to analyse the art material, use the samples of art culture for self-study and self-education, and build the internal aesthetic culture. All this knowledge and pedagogical principles were used by M. Boichuk and his

students in their pedagogical work. And even when their teacher and his co-thinkers were repressed, his students still followed his guidelines.

M. Boichuk developed his original school, based on the principles of the comprehensive study of the material, its properties from the historical perspective; synthetic approach to the harmonious artwork design; correlation between the linear-rhythmical composition, space and colouring; understanding the importance of the topic in developing monumental works and their unity with structural and composition elements.

It was M. Boichuk's teaching method that was the first in Ukraine to disseminate the principles of synaesthesia, the combination of monumental composition and its relation to architecture. It introduced a new attitude to the nature in education, taught formal-and-technical analysis of the colours and space. Moreover, along with his students, M. Boichuk created their new style of the Ukrainian art – a synthetic and monumental art style.

In his teaching activities, Vasyl Krychevsky focused on students' creativity. The analysis of the syllabus drawn up by V. Krychevsky shows that the educational process was not limited to studying individual art subjects (drawing, painting, composition, material technology, etc.). Still, it is not always possible to find the consistency in presenting new training material from simple to complicated items.

V. Krychevsky shared his vision of the role and functions of fine art with his students, as well as his techniques, skills, which, in addition to benefits, resulted in limiting the choice of creative methods and an individual style of representing the reality. The professor did not divide the theory of art activities and art practice. The personal style and the spirit of work were always essential for him, whereas the methods of working with students included significant time spent on drawing and composition from memory. In the first years, V. Krychevsky, like the majority of the professors at Kyiv Institute of Plastic Arts, did not include gypsum painting. This activity was not prioritised in the institute as the gypsum was used only to compare with life proportions.

Immediately after studying still life, students moved on to nature. Working with nature (life objects), Vasyl Krychevsky, required to paint fast, motivating it by the fact that during a long session attention focus gradually decreased, though it was necessary to create a painting. It was notable that, unlike many other artists who actually painted on the margin of students' works or on those works themselves, in order to show their students, the correct method, V. Krychevsky used only chalk and the board to show all schemes and stages of working and composing.

The analysis of the historical archive sources confirmed that in his teaching work, V. Krychevsky used different ways to enable students to acquire information, in particular, he formed motivation, activated educational-and-cognitive activities, showed algorithms in reproducing decorative motifs, practiced multiple reproduction of the learnt techniques by analogy. Continuously using Ukrainian decorative art sources in his teaching activities, the professor taught his students first to "generate" an ornamental motif in their imagination and then to use it in the composition with a decorative purpose in interior projects or in pieces of art. Ornamental painting developed students' compositional imagination, the culture of drawing and painting, the feeling of rhythm, visual and image memory, the ability to improvisation, as well as the feeling of ethics and beauty, which were necessary to create ornamental, monumental and easel pieces of art [40].

The professor immersed in the process of creating ornamental compositions as in the *abstract* and *pure* art. He believed that an ornament had its own manifestation in the decorative art, while ornamental compositions could exist independently from their architectural and material environment. Setting the educational tasks to harmonise the structure and décor, the professor stayed loyal to the principles of the modernity, which actively developed in Ukraine in the 1920s. Cherishing the uniqueness and handicraft of the décor, he attempted to return the ornament its "symbolic" nature, thus activating students' search and creative activity,



developing their associative and intellectual skills. Using the system of creative tasks, V. Krychevsky taught students the laws of composition (the relation of rhythm, lines, forms, size ratios, laws of motion and rest, etc.) using the cases taken from the Ukrainian ornamental works.

The problem of aesthetic perception in fine art was also attended by his brother, Fedir Krychevsky, who was a well-known Ukrainian artist that had had an opportunity to study in Vienna under the guidance of G. Klimt.

His teaching method was in students' visual perception and understanding of complex painting techniques and images in art. While training, he warned students from blind copying the nature, and he taught to see there some abstract content, generalisation, to try and develop plastic art thinking. Most settings were arranged in direct light – the professor explained it by saying that the tints and shades could often change depending on the weather or time, and that would prevent students from finding correct colour and tone ratios and reflect them on the canvas. To improve students' knowledge of local colour ratios F. Krychevsky would build a mono-dimensional setting, but to develop spacious and compositional thinking he used to arrange settings indoors.

In his syllabus, the artist emphasized on the universal nature of knowledge, absolute necessary to clarify the key composition and painting processes, theories, laws, which students should further use in practice.

The analysis of the syllabi by the leading teachers enabled us to state that despite the brightness and uniqueness of personal methodologies applied by its professors, the studies at Kyiv Institute of Plastic Arts was generally characterised by the academic approach to creative tasks, where the idea of teamwork was implemented, the issue of the national painting school was settled and the training process was interpreted as a fundamentally new social phenomenon.

The art pedagogy that developed throughout Ukrainian higher art educational institutions could not be ignored in Kharkiv and Odessa. In 1919, it was decided to reorganise Kharkiv Art Technical School into the State art workshops. In those workshops, there was an attempt to reform art education in new conditions. When admitting to the institution it was not even necessary to have special fine art training (except for the architectural department), and upon completing the State art workshops no certificates or diplomas were awarded. The training with no dedicated programmes could not be high quality and long term, and later Kharkiv workshops were reorganised into the art industrial plant, headed by the famous sculptor Bernard Kratko (that new name was suggested by B. Kratko, who worked in Warsaw in 1912-1914 at the art industrial plants) [41]. B. Kratko studied in Europe in the Warsaw workshop of Konrad Krzyżanowski (Figs. 5), and afterwards he implemented European approaches in his creative and educational work in Kharkiv, in art education [42].

After the events of 1917, B. Kratko lived in Kyiv, where from February 1919 he worked as an instructor of the People's Commissariat for Education (Narkomos). He participated in establishing training workshops for the production of propaganda posters, thus enabling creative youths to develop going beyond academic rules. There, in the workshops, B. Kratko met M. Boichuk. Later, from 1925 to 1936, they shared interests and successfully collaborated in the field of monumental art.

In teaching, B. Kratko especially attended to the monumental and decorative sculpture and its relation to architecture, which was reflected in his students' works. This technique of the interaction between monumental sculpture and architecture was acquired by B. Kratko from I. Taschner, in whose Berlin workshop he had worked for some time in 1909.

Then, at the facilities of the Industrial Art Plant a higher educational institution was opened – Kharkiv Art Technical School that trained highly qualified experts, art administrators for organisations and industrial enterprises, which is confirmed by the found archive documents [43].



**Fig. 5.** In the workshop of the Warsaw School of Fine Arts. Professor K. Krzhizhanivskiy with students: O. Kantor, G. Hayden-Wurzel, T. Pruzhkovsky, L. Kru(y)k, E. Moravskiy, M. Chiurlionis, V. Yurgelevich (Gordon), Y. Bryzyskii, B. Kratko. Sochel'nik, 1904

The teaching staff of this educational institution was as follows: the vice-rector for academic work - O. Kokel, the dean of the painting faculty - professor of drawing, painting and anatomical drawing S. Prokhorov. Professors M. Fedorov, A. Kozlov and M. Pestykov were members of the faculty staff. L. Bloch was appointed as the dean of the sculpture faculty, and prof. B. Briefly, prof. M. Babinskiy taught there. The architectural faculty was headed by Popov and such professors as V. Butkov, L. Dubnov, O. Molokin, Seingler, V. Pokrovsky, D. Razov, O. Tikhonov, V. Trotsenko were members of the faculty staff. The decorative painting workshop was headed by O. Khvostov.

The first rector of Kharkiv Art Technical School was Aron Levitan (1879–1950), who was an architect by profession. Historical resources provide scarce information about him. Thorough archive document research evidenced that A. Levitan had classical academic education. According to the archive documents, he graduated from the University of Liege, where he was awarded the degree of the Doctor of Philosophy in Mathematics (1909–1910). In 1910–1911, he began his studies in architecture at Ecole de beaux arts (Paris). However, having studied there for eight months, he entered Toulouse Polytechnic Institute (1912, France). The fact that A. Levitan taught at the technical educational institutions in Liege at Central L'Education, at the training courses of the instructors of the "labour army" (1920–1921) and in other educational institutions, enabled him to be appointed as the rector. In Kharkiv Art Technical School, he taught the history of architecture and social sciences [44].

During the first years of the technical school operation, there were 5 academic groups divided according to their provisional training level. Theoretical classes were common for everyone, while practical classes were held in compliance with their own programmes. The least prepared students studied in group E and drew geometric objects, more experienced ones – in group D, and they painted still life, then they would move on to a more complex task – drawing a gypsum head. In group C, students drew and painted portrait from life, whereas in groups B and A, students worked on academic figures. As long as a student passed task excellently, following the results of the assessment, he or she was transferred to a higher group even in the middle of an academic year. The composition of students was unstable and no

teachers were appointed to be in charge of a group. According to the specified collective teaching procedures, drawing, painting and composition were taught by one teacher for one month in each group [45].

The training process was organized in the way that the first two trimesters were devoted to students' preparatory course, without any division by specialisation. They were taught general art and theoretical subjects, and only afterwards they were grouped by specialisations. Classes were held in the afternoons and evenings; the training scope was "36 hours weekly in each trimester".

In the Central State Archives of Supreme Bodies of Power and Government of Ukraine there is a respective report from Rector A. Levitan (1921-1922), where he notes that Kharkiv Art Technical School is the first art educational institution in Ukraine, which meets the requirements to that type of educational institutions, specified by the department of art education [46]. The aim of Kharkiv Art Technical School was to train highly qualified artists by specialisations, the artists who would be tightly related to the production and the new proletarian culture. The accepted benchmark was the learning principle taken from the German school of Bauhaus, which combined the functions of the educational institution and production workshops, where students could obtain hands-on knowledge and experience in their specialisation.

It was the 1920s that featured the establishment of a new style and interaction of various arts with engineering creative work. Gradually, a new form of studies, arts and industry, was singled out. It was to develop in close connection with production. That teaching system was oriented on training industrial experts.

A major obstacle on the way of Ukrainian art development and art education was the method of socialist realism, introduced in 1934. It was proclaimed by the party authorities to be the highest form of artistic thinking, built on the class-based principle of assessing social phenomena.

That factor narrowed creative opportunities of art teachers in searching for the artistic means of self-expression. Despite the fact that the art and culture space was penetrated by the ideas of the contemporary Western European avant-garde, censorship started operating in Ukraine. It prohibited the advanced cultural movements, labelled as "formalism". The taboo was imposed on the images of the historic scenes of Ukrainian mass famines, social injustice, repressions, etc. The system imposed not only the art form, creative methods but also the content of artwork. For a long period of time, national art teaching values were deliberately suppressed, the area of their public impact was minimised, the idea of uniting and fusing nations and languages was imposed, which was not for the benefit of the Ukrainian art development. Due to these vague requirements, blurred criteria in defining a certain art phenomenon, it was easy to fabricate ideologically biased accusations that served the grounds for political repressions. From the mid-1930s Stalin's regime began repressions against intelligentsia, researchers and educators, who focused their activities on creating national cultural values.

During the 1930s, in Soviet Ukraine, the artist, as well as the teacher, became dependent in his/her art creativity on the totalitarian state in terms of choosing a creative method of teaching, themes, style, creation of an image, etc. It is highly important to realise that the 1930s, especially the early 1930s, were the last years in the artistic and teaching practice, when there was still some cultural resistance to state orders. A number of passed laws, including the law "On Restructuring Literary and Artistic Organisations" (1932), "On Art-Reform" (1934) and some others, entailed a decline of Ukrainian culture, its suppression, which effectively deprived Ukrainians of the opportunity to develop it.

## Conclusions

Thus, the development of the national art-education was carried out on the basis of Ukrainian culture and art, the personal significance of the traditions of Ukrainian art for students' creativity and teachers' art and pedagogical approaches. In the 1920 – early 1930s, the Russian influence on the educational process was reduced, the national and cultural consciousness of the students was raised, a comprehensive system of professional art-training was applied, with the main training principles being systematicity, consistency, structure, clear definition of the artistic purpose, relation to social life, and the development of creative individuality.

The methodological principles of teaching aimed at finding such pedagogical conditions and technologies that would help to train a professionally qualified artist and teacher who could perform educational, extra-curricular and independent activities.

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